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LE MOULIN DES GOEBELLES

By C. F. Daubigny

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## NOTABLE ART WORKS AT PITTSBURG

The annual art exhibition at the Carnegie Institute, Pittsburg, now holding, is one of extraordinary interest not merely on account of the variety, scope, and intrinsic merit of the pictures presented, but on account of the public spirit and generosity of the contributors, of which the display is a witness. Never before, in like manner, has such a remarkable collection of canvases been gathered together in this country for purely exhibition purposes. It is the right of the public to view at will the art works in our public galleries and museums; it is an unusual thing for the multitude to be accorded the privilege of virtually invading private galleries and of reveling among art treasures on which individual collectors have lavished their wealth.

This is one of the most conspicuous features of the Pittsburg exhibition. With the exception of four pictures drawn from collections of the Art Institute, Chicago, the Academy of the Fine Arts, Philadelphia, and the Carnegie Institute, the entire collection of one hundred and fifty-five pictures was loaned by private individuals. True, many of the canvases shown have figured in comparatively recent sales, but this does not alter the fact that for most visitors to the Carnegie galleries the pictures offered are absolutely new.

It has been the aim of the Institute's management to gather together a cosmopolitan and thoroughly representative collection of works covering three or more centuries, without regard to school or

nationality; and in thus reverting to the character of the first exhibition given in the Institute's galleries the directors have adopted a policy that can but result in broadening the horizon and strengthening



MRS. ISABELLA KINLOCH

By Thomas Gainsborough

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the convictions of the general public, to whom the works are thus submitted. Incidentally, one may say that the exhibition is a just cause for local civic pride, since eighty per cent of the pictures shown have been furnished by the private collectors of Pittsburg and Alle-

gheny City. In no other community in the United States, perhaps, could a finer and more representative collection of art works have been assembled, which may likely be construed as a tribute to the influence of the Carnegie Institute.

In thus speaking of the exhibition as a whole, one must, in a certain measure, qualify one's words. The directors have doubtless conscientiously sought to maintain a high standard of excellence and to be absolutely impartial as regards the artists represented. In this



OVER THE SAND DUNES

By Anton Mauve

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they have been only partially successful. Not all the works merit the place accorded them. No inconsiderable number of the canvases shown impress one as comparatively minor performances in the company of their betters.

One must regard as out of place, for instance, a Diaz and a Gabriel Max, an unimportant Millais and a Munkacsy, a Meyer von Bremen and a Tobey E. Rosenthal, a couple of characteristic Henner heads and two John M. Swan animal landscapes. A couple of Rosa Bonheur canvases, two De Neuville battle-pieces, a couple of Ziemss and an equal number of Lerolles, two Jeromes, and one or two Schreyers, a Jacque and a Meissonier, might also be dispensed with without loss to the collection. But one is willing to pardon their presence and to

regard their inclusion in the list as a case of the directors taking what they could secure, or, perhaps, what they felt obliged to accept.

One is not willing, however, to pardon the exclusion—rather one had better say the lack of inclusion—of strong, representative American works. Of the seventy-six artists represented in the collection there are only eight Americans, and one of these is represented by his least meritorious performance. One Alexander—his unfortunate portrait of Andrew Carnegie—one Brush, two Chases, three



LA BERGERONNETTE

By Constant Troyon

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Innesses, one Martin, one Rosenthal, two Whistlers, and one Wyant—this is the list of the American art works shown—twelve out of one hundred and fifty-five. In view of this, about fifty per cent of the canvases are of French origin, the Dutch school being second in point of representation.

This meager list of American artists is to be deplored, since it tends needlessly to cheapen the intrinsic worth and consequent rank of American performances. Certainly the list just given does not include all the Americans worthy of a place in the galleries; and just as certainly, one is inclined to believe, a more persistent effort on the



THE WATER-MILL

By J.M.W. Turner

Reproduced by courtesy of the Art Institute of Chicago

part of the directors would have resulted in American art taking the rank, in competition with the world's art, which it doubtless merits.

One would like to have seen in the Carnegie galleries examples of work by La Farge, Sargent, Fuller, Homer, Abbey, Stuart, Walker, Tryon, Murphy, and no small number of other Americans whose genius has won them public homage. One is willing to admit the popularity and possibly the precedence of the French school, and to accord to the modern Dutch and to the old English all the glory that is their due. But as Americans we would care to see and would be justified in expecting in an exhibition of this sort a larger number of American canvases than twelve out of the one hundred and fifty-five displayed.

A certain halo attaches to many of the Old World artists whom one finds in the galleries—Gainsborough, Hogarth, Hoppner, Millais, Millet, Murillo, Constable, Rembrandt, Reynolds, Van Dyck, Corot, Israels, Meissonier, Rubens, Daubigny, Turner—these are names to conjure with. But when all is said and done, need we go abroad to find the halo? May we not conjure with the names of men nearer home?

Certainly in this exhibition, with one exception, the witnesses of American genius are superb. I prefer to dwell on these more fully than on foreign works. The three canvases by George Inness—"In the Valley," "The Coming Shower," and "The Clouded Sun," owned respectively by Emerson McMillin, Mrs. William Thaw, and



COURTYARD, ALHAMBRA

By Fortuny y Carbo

Reproduced by permission of Samuel Untermyer



PORTRAIT OF A GENTLEMAN

By Frans Hals

Reproduced by courtesy of A. M. Byers Estate

the Carnegie Institute—are all remarkable pictures, and unlike many another canvas in the collection, are conspicuous for their beauty and content. Inness was a poet and a dreamer who thought into the landscape his own moods and fancies, a painter who painted into his canvases not merely what he saw, but what he felt and imagined. The faithful transcription of a scene was thus but a small portion of his work. His mind was complex, and so was his art. His pictures, therefore, are gen-

uinely interpretative, as they are strictly individual. They are not mere bits of landscape as other men saw them, but in a sense, nature transformed—not idealized or conventionalized, but invested with the subtlety and charm of the artist's own mind and soul.

This individual note is one of the most striking characteristics of Inness's pictures, and it is not wanting in the three examples now shown at Pittsburg. His landscapes are thus differentiated from the others in the exhibition. They are simple despite the complexity of the mood they express. One may not fancy the predominant tone of green that pervades them, and yet one would not wish to have it changed. It is harmonious, beautiful in its tonality, and above all, Inness. One feels that so much as the change of a brush mark would disturb the vision which the artist meant to portray.

And so with the two canvases by Alexander H. Wyant, "Moonlight and Frost" and "Early Twilight," loaned respectively by George A. Hearn and Emerson McMillin. Like Inness, his mind was reflective, and his vision was colored, one might almost say warped, by the intensity of his own feeling. He seemed ever conscious of the infinite



meaning of the simple forms of nature about him. The landscape to him was spiritual, and the higher, holier aspect of earth and sky touched him, sometimes with joyous delight in the world's supreme loveliness, and sometimes with a sense of awe and sadness. It is these complex feelings which he sought to depict in his pictures, and it is these which we feel in the two canvases now at Pittsburg. His "Moonlight and Frost" especially, painted, as tradition has it, at a single sitting, with a lively sense of the chill evening through which he had just returned from a social gathering, is a remarkable performance. It is bathed in the mystic sheen of the moonlight which had impressed itself on the soul of the painter, and is instinct with the very spirit of frost, chilled to intensity in the picture, as it must first have been in the artist.

The one example of Homer D. Martin's work, "Adirondack Scenery," the property of Samuel Untermyer, is another masterpiece which takes precedence over nine-tenths of the imported canvases in the galleries. Again we have the work of a poet-painter, but of one who felt more deeply the grandeur of mountain scenery than he did the pastoral beauty of simpler scenes. The remarkable qualities of this one canvas, its majestic beauty, unmarred by any obtrusive pettiness of detail, its deep spiritual import, its witchery of color, the directness and simplicity of its appeal, have led more than one critic to accord to Martin the highest rank among the poet-painters of American landscapes. And certainly in the collection there is no work grander in its conception or more exalting in the lesson it imparts.

Of the two Whistlers shown, one is not inclined to be so enthusi-



PORTRAIT OF THE PRINCESS LEONORA DE SIEVERE  
By Sir Anthony Van Dyck  
Reproduced by permission of the Art Institute of Chicago

astic. They are both of the nocturne order—one being the famous “Falling Rocket”—wonderful exhibitions of skill, but not of the character to impress, delight, or exalt. It is the cleverness of Whistler, not his vital message as an artist, that engages the attention of the spectator. His “Nocturne,” for instance, is little more than a blue sky hung over a body of water of deeper blue, a sort of symphonic arrangement in which, perhaps, the few may see a spiritual content, and in which the many—and these latter perhaps equally competent judges—can see little else than evidence of Whistler’s superb manipulation of color for the production of unique effects.

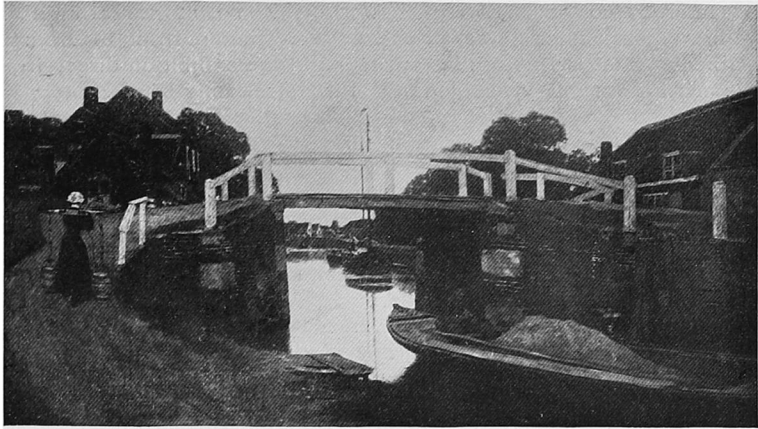
George de Forest Brush is represented by one of his numerous mother and child pictures, this one, the well-known canvas owned by the Philadelphia Academy of the Fine Arts. In point of composition and harmonious, subdued colors, in dignity, sweetness, and devotion of purpose, in fidelity to fact, this picture is one of the notable examples of American portraiture. One would wish, however, that in this class of picture Mr. Brush would vary the type of his modern madonna, and while retaining the actuality of type, and the purity, serenity, and devotion of motherhood, would make less obtrusive the sense of placid resignation to the cares and duties of maternity. There is or should be something joyous, glorious, in the very conception of motherhood, a sense of privilege to be courted and of gladness to be manifest. And this is what many will miss in Mr. Brush’s “Mother and Child.” Maternity in his canvases is apt to appear under the guise of a duty or a lot; and in the lineaments of the mother one finds mingled too intimately the lines of care with the witness of subdued pleasure. This no doubt is loyalty to fact, but it is suggestive of mother and children rather than of mother and child.

To the generosity of John Caldwell and Henry Kirke Porter the exhibition is indebted for two thoroughly characteristic examples of the work of William M. Chase. His “Port of Antwerp” is a luminous and delightfully agreeable bit of an Old World harbor, toned into a superb harmony of colors, and rich in the suggestions that one naturally associates with the nooks and corners of Europe which the artists are prone to depict. In this unpretentious canvas Mr. Chase gives evidence of his mastery of draftsmanship and of his superiority as a technician. More interesting, however, is his picture of a bright-haired little girl, in a gray gown shot with rose, posed before an uncertain, shadowy background. The costume of the be-hooped little creature is manifestly borrowed from Velasquez, but the conception of childhood exemplified is Chase’s own. It is one of the most charming bits of child-portraiture that ever emanated from this artist’s brush. He has manifestly dwelt with a loving tenderness on the face and figure of his little subject, and has presented her in an envelope of suggestive mystery that adds a charm rarely felt in like measure in this class of picture.

In sharp contradistinction from this winsome bit of portraiture is John W. Alexander's washed-out, uninteresting portrait of Andrew Carnegie—the one picture introduced into the exhibition direct from the artist's studio. The picture is that of a canny little Scotchman without dignity of pose or force of character. The hands are abnormal, as are also the architectural surroundings which form a setting for the figure. The clothes are imported fresh from a fashion-plate, the trousers being creased with the precision demanded by an æsthete. The whole is a combination of grays and drabs, clever enough possibly as a color scheme, but unattractive and calculated to pall. The work lacks picturesqueness and force, and has about it the suggestion of pettiness. Doubtless Mr. Carnegie, with his short stature and spare form, was not a favorable subject for an impressive picture. But the man has character, both as regards face and figure, which the artist could and should have caught before undertaking his task. And the architectural accessories could and should have been learned. The picture, in short, implies lack of intimate acquaintance with the subject. The face, which is the best part of the picture, is photographic; the figure, prim and precise, seems but an excuse for parading a new suit of clothes; and color scheme and accessories are a studio dream.

There is a certain propriety in admitting this portrait into the exhibition, owing to the celebration by the institution of Founder's Day, but it certainly was an unfortunate circumstance for Mr. Alexander, since it brought his work into inevitable comparison with that of many an acknowledged master of portraiture. Of the six examples of Gainsborough's art, for instance, three, "David Garrick," "Mrs. Isabella Kinloch," loaned by the A. M. Byers estate, and "Countess Harborough," loaned by D. T. Watson, are portraits of an unusually high order. That of Mrs. Kinloch, with its expression of mirth and kindness, and its true woman's coquetry in dress and coiffure, is an especially charming example of this master's work. Two portraits by Frans Hals are equally notable, "The Burgomaster," owned by Charles M. Schwab, depicting a typical Hollander of the seventeenth century, in three-fourths figure, and "Portrait of a Gentleman," from the Byers estate. One of these is the exemplification of pride, strength of character, and robustness of manhood, and the other of shrewdness and good nature. Two portraits by Van Dyck likewise command attention by their fine qualities, "Portrait of the Princess Helena Leonora de Sievere," from the Art Institute, Chicago, and "The Abbé," from the Byers estate, the latter expressing a strange combination of luxury, self-indulgence, shrewdness, and cynicism.

Hogarth's "Peg Woffington," sure in its brush work and delicate in its color scheme, is here, presenting without theatricality what one may call the private side of the noted actress's personality. Terborch is represented by two portraits, one of a lady and another of a gentle-



THE BRIDGE

By Jacobus Maris

Reproduced by permission of J. G. Johnson

man, small canvases, exquisitely finished, and notable for their directness and simplicity, and above all for the grasp of character manifested by the artist. Romney's superb delineation of female character is shown in his magnificent portrait of "The Two Daughters of Lord Chancellor Thurlow," misses just budding into maturity, and invested, as is the case with Chase's little Infanta, with all the charm of girlhood. Josef Israels has a "Mother and Child," loaned by John G. Johnson, but how different from Brush's canvas. Israels presents the lowly life of Holland, the mother true to fact, but unappealing, and the chubby child constituting the center of interest. Lenbach's rugged "Bismarck," from the collection of Charles M. Schwab, shows the artist's wonderful power of making his subjects' lineaments pre-eminently the index of character, every line of the face being eloquent of the man's stern resolve, and the eyes being little less than fascinating in their depth of gaze. Sir Thomas Lawrence's "Fanny Kemble," loaned by George A. Hearn, and "The Augustine Children," the property of Joseph Jefferson, the one a brilliant bit of color work, and the other a genuine delineation of childish traits, command one's attention, as do Sir Joshua Reynolds's "Mrs. Nesbitt Posing as Circe," from the Byers estate, and "Lady Juliana Penn," loaned by D. T. Watson. The two pictures bearing the name of Rembrandt, "Saskia" and "The Accountant," both canvases rich in color and remarkable in power, must end specific reference to individual examples of portraiture.

Nor will space permit of more than a casual reference to a few of

the masterpieces of landscape from the Old World. A marvelous Daubigny, "Le Moulin des Goubelles," has the place of honor, and grouped with it are three other examples of the work of this master. The picture thus honored, which comes from the collection of William L. Elkins, shows the mill with adjacent cottages in the middle distance; trees are silhouetted against a sky luminous and dotted with violet clouds; the grassy foreground is threaded by the mill-stream; and over the whole is cast that wondrous sense alike of grandeur and of quiet beauty which is not less impressive than delightful. Scarcely less remarkable as examples of poetic interpretation are "Le Rû Valmondois" and "Solitude," by the same artist, from the collection of the Byers estate. The former depicts a water course flowing under the arch of trees that grow on either bank back into the distance, where one catches a suggestive glimpse of a village; and the latter is a view on the River Oise, with a plentitude of finely executed detail in which every brush stroke lends itself to heighten the overpowering sense of quiet and solitude. There are five other canvases by Daubigny, and not one that is not masterful alike in conception and in execution.

No less than eight examples of Corot's art are presented, all thoroughly characteristic of the painter's peculiar blending of his personal interpretation of nature and his strict adherence to classical landscape. Of these the most important, though perhaps not the most interest-



SOUVENIR DES BONY SUE LAIRE

By Henri Harpignies

Reproduced by courtesy of Lawrence C. Phipps

ing, are "Evening: Antique Dance," from the collection of Jay Gould, and "Danse des Nymphes," from the Byers estate. These canvases are bits of the modern world which the fancy of the artist has imbued



BISMARCK

By Franz von Lenbach

Reproduced by permission of Charles M. Schwab

with the beautiful spirit of forgotten times and quickened with his own sense of gladness. His actual world was the environment of Paris, and the world of his dreams was that of the golden age of myth and legend. These two he combined as no other artist ever has, making them glorious with the witchery of his color and eloquent of

his inmost soul. The Daubignys and Corots alone make a collection well worth a journey to see, so rare are they in pictorial quality.

Dupré, too, gives evidence of his love of striking effects in a "Marine," depicting a fishing-smack scudding over a greenish sea, which is chopped into whitecaps by the wind, the gray cloud banks in the horizon, the sullen waters, and the frail craft all uniting to produce an impressiveness that is nothing less than imperative. Ruisdael's "The Waterfall," with its pent-up water bursting into a cataract between two rocky eminences; Hobbema's "The Watermill," from the collection of the Art Institute, Chicago, with its fresh color and its touch of severity; Constable's "Farm in Cheshire," with its greens of nature and its characteristic witnesses of human life; Turner's "The Wreckers," with its glowing but hazy distances, its broad stretch of sand, and its wreck and wreckers conspicuous in the foreground, uniting to form a wondrous symphony of color; and Monet's "Dawn at Antibes," with its distant town nestling under the mountains and bathed in a light little less than opalescent; are all canvases before which one may linger with delight and with the sense of admiration and homage that is due to genius.

Scant reference to the many artists represented, and brief mention of the pictures shown are to be taken simply as the necessary result of limitation. In the case of many of the artists criticism would be out of place, and descriptions of even the more important works shown would be impossible.

In addition to the artists of which specific mention has already been made, one finds the important names of Alma Tadema, Bréton, Cazin, Couture, Dagnan-Bouveret, Degas, Delacroix, Fortuny, Fromentin, Harpignies, Isabey, Kneller, Maes, Mauve, Murillo, Raeburn, Rousseau, Rubens, Troyon, Wilkie, and others of scarcely less repute. The list of names alone is sufficient to attest the importance of the collection, and when one reflects that the pictures have practically all been taken from private homes and generously offered for public inspection, the collection has an added interest.

Among those loaning works from Pittsburg are the Byers estate, John Caldwell, Henry Darlington, Charles M. Schwab, L. C. Phipps, D. T. Watson, H. H. Westinghouse, John G. Holmes, A. R. Peacock, H. K. Porter, J. M. Schoonmaker, Charles Donnelly, Herbert DuPuy, and William N. Frew. Senator Clark, W. L. Elkins, Samuel Untermyer, the estate of Jay Gould, Miss Gould, Joseph Jefferson, R. Hall McCormick, George A. Hearn, and William H. Fuller have sent works, as have the Pennsylvania Academy of the Fine Arts and the Art Institute of Chicago, among the institutions, and Knoedler & Co., Durand-Ruel & Co., and Cottier & Co., among the dealers.

FREDERICK W. MORTON.